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opotamian, Arabic, and Saracenic art. Several panels of Hispano-Moresque wall tiles from the Marquand bequest have been inset into the walls of an alcove in this room as a background for pottery and textiles of the same origin. A large fifteenth century wine jar from Granada which was purchased some time ago is now shown here for the first time.

Gallery 12, known as the Moore Gallery, which formerly contained the E. C. Moore Memorial Collection in its entirety, now holds only those things in the bequest of Near Eastern provenance. Besides excellent Persian pottery this collection includes some unusually fine specimens of Egyptian and Mesopotamian metalwork and Syrian enameled glass, which can now be examined more easily than under the former conditions. As soon as the room in addition H immediately adjoining the present Moore Gallery is ready for occupancy the remainder of the Moore collection, including Chinese, Japanese, and European objects, will be installed there, and thus the entire collection will again be exhibited together in accordance with the wishes of the donor.

D. F.

RENAISSANCE METALWORK



FIG. 1. DIANA, ITALIAN SECOND HALF XV CENTURY

Accessions Room, are Italian of the fifteenth and sixteenth century. To these may be added, although later in date, a small portrait bust of Pope Benedict XIV.

The oval plaque, ¹ illustrated in figure

1, belongs to a comparatively large group of Italian Renaissance bronzes made in imitation of the antique, either as copies or as free adaptations from classical motives. The plaque represents Diana, crowned with a diadem, her hair loosely tied on the nape of her neck, part of her bow and quiver showing above the left shoulder. A few examples of this piece are known, but differ from ours in not having the exergue under the bust. An example in the Kaiser Friedrich Museum, Berlin, is ascribed in the catalogue to Donatello, together with a larger oval plaque with confronted busts of Mars and Diana, the latter identical with the single bust just mentioned.² Molinier³ catalogues an example (No. 46) in the G. Dreyfus Collection of this plaque with the two busts, and another inscribed with the names of Dido and Scipio in the His de la Salle Collection. An oval plaque (No. 44) in the Louvre is identical with ours (with the exception noted) and another example in the L. Courajod Collection catalogued by Molinier (No. 45) has a reverse with the head and bust of Alexander the Great, in profile to the right. All these examples Molinier regards as anonymous, made in imitation of the antique toward the end of the fifteenth century. The unknown author of the Diana plaque, however, has something of Donatello's style and may be classed, perhaps, among his followers.

Two gilt bronze statuettes⁴ of Angels holding emblems of the Passion are illustrated in figures 2 and 3. They are evidently Florentine works of the late fifteenth century; the influence of Benedetto da Majano is manifest in the pose and the treatment of the drapery. Compare for example with the Adoring Angels on the altar of S. Bartolo in S. Agostino at San Gimignano or with the Angel of the Annunciation in Monteoliveto at Naples.

¹Low relief. Bronze. Dark brown patina. H. $2\frac{3}{8}$ in. W. $1\frac{7}{16}$ in.

²Die Italienischen Bronzen. Berlin, 1904, p. 50, No. 633, 634.

³E. Molinier: Les plaquettes. Paris, 1886, I., p. 23-25, Nos. 44, 45, 46.

⁴H. $5\frac{1}{8}$ in. and $4\frac{3}{4}$ in.

These little figures presumably formed part of the decoration of a reliquary.

To an unknown sculptor, probably Venetian, working in the second half of the sixteenth century, may be ascribed a plaquette,¹ illustrated in figure 4, representing the Crucifixion. So far as it has been possible to ascertain, no other example of this relief is known. Another

in figure 4, representing the Banquet of the Gods and attributed to the celebrated Florentine goldsmith and sculptor Benvenuto Cellini (1500-1572). The plaque is of gold repoussé, with the background cut away in parts, and mounted on a panel of lapis lazuli inlaid in slate. At each end of the panel is a large cartouche ornamented with an oval carnelian. The scene rep-



FIGS. 2 AND 3. ANGELS WITH EMBLEMS OF THE PASSION
FLORENTINE, LATE XV CENTURY

example of the Venetian School in the second half of the sixteenth century is a small bronze appliqué in high relief of the Madonna and Child.² Standing with the weight on the left leg, the Virgin supports on her left arm the nude Child who gives a benediction with His right hand. A cherub serves as console for the figure. To a moderate extent the influence of Sansovino may be traced in the pose of the figure and the character of the ornament.

Most important among the recent accessions is a rectangular plaque³ illustrated

¹Low relief. Bronze. Dark patina. H. $3\frac{1}{8}$ in. W. $2\frac{1}{8}$ in.

²High relief, without background. Bronze, gilded. H. $5\frac{3}{8}$ in.

³Middle relief. Gold. Mounted on lapis lazuli. H. $5\frac{1}{2}$ in. W. $9\frac{3}{4}$ in.

resented is enclosed by an oval frame. The gods are grouped around a table. In the center of the foreground is Ganymede, a nude boy holding out a cup. At the right, seated and playing a lyre, is Apollo; beyond him, a group of five gods and goddesses. The central figure of this group is Jupiter, who leans across the table to receive the cup which Ganymede offers him. At the left in the foreground is a seated goddess; then Hercules and Venus with Cupid playing at her feet, Mars, an unidentified god, Minerva, and two embracing couples. The figures at the ends and far side of the table are silhouetted against the blue background of lapis lazuli.

The plaque originally belonged to a series of panels of which five are said to be now in the Kunstgewerbe Museum,

Berlin, one in a Bavarian collection, and one in the possession of the Emperor of Austria. They may have once decorated a large casket or, more probably, a richly ornamented cabinet. Among the few examples of goldsmith's work generally accepted as the work of Cellini, two silver plaques in the Vatican Library, Rome, representing respectively the Combat of Perseus and Phineus, and Jupiter destroying the Giants, may be mentioned as having perhaps the closest analogies with the relief in question. The type of figure, tall and slender, with long, graceful limbs, is clearly the same, and in several instances the similarity in pose is striking. It may be noted incidentally that Apollo's lyre, an instrument of rather unusual design, is the same in our plaque as in the Vatican relief of Jupiter destroying the Giants where Apollo is similarly represented. In a foot-



FIG. 4. CRUCIFIXION
VENETIAN (?), SECOND HALF XVI CENTURY

note to his description of this latter piece, Eugène Plon (Benvenuto Cellini, Paris, 1883, p. 278) calls attention to a pen and bister wash drawing in the collection of the Marquis de Valori, attributed to Cellini and representing the Banquet of the Gods, in which the attitudes, modeling, and contours of the figures are closely analogous to the representation of the gods in the Vatican plaque. It has not been possible to examine this drawing at the time of writing, but it is an engaging supposition, which may prove true, that the drawing is a preliminary study for the plaque in the Museum's possession. For an account of Cellini's method of working fine gold in hollow relief, sometimes cutting

out the background in part and attaching the relief to lapis lazuli, as was done for example with the Atlas made for Federico Ginori, Cellini's own treatises on Goldsmithing and Sculpture may be consulted. (Excellent English translation by C. R. Ashbee, 1898, chapter on Minuterie Work.)

By a medalist working in Rome in the year 1579, perhaps Giovanni Melone, there

is a portrait medal¹ of Pope Gregory XIII (Ugo Boncompagni, -1572-1585). On the obverse is a bust portrait of the Pope in profile to the left, bearded, wearing the calotte, his right hand raised in benediction. Inscribed: GREGORIVS . XIII . PONT . MAX. On the reverse is a winged dragon between a caduceus and a cornucopia. Legend: VTRVQVE . PRAESTAT. Dated: . ANN. D . MDLXXIX. This medal occurs also with another reverse. Armand² ascribes both to Giovanni Melone (or Milone), a Cremonese medalist work-

ing in Rome, who produced several medals, among them a signed one of Pope Gregory XIII, between 1571 and 1579. The medalist may have been the son of the painter Altobello Melone (or Milone) of Cremona. Supino,³ however, ascribes both versions of this medal to an anonymous Roman medalist. The medals described by Armand and Supino are not dated, so that the piece in the Museum collection has an unusual interest.

¹Low relief. Bronze. Brown patina. Diam. 1 $\frac{3}{4}$ in.

²A. Armand: *Les médailleurs italiens*, etc. Paris, 1883-1887, I., p. 265, Nos. 6. 8.

³I. B. Supino: *Il medagliere Mediceo*, Florence. 1899, p. 228, Nos. 766, 767.

THE METROPOLITAN MUSEUM OF ART

The best period of German medalllic art is illustrated by a religious medal¹ representing Moses and the Burning Bush and The Adoration of the Kings, by the Saxon artist Hans Reinhardt the elder (born in Wittenberg(?) about 1510; lived after 1539 in Leipzig, supposed to have died in 1581²). On the obverse, Moses is rep-

hardt. A simple shed, open at the sides, shelters the Holy Family. At the right, an architectural background; at the left, an angel announcing the birth of Christ to the Shepherds. In the exergue: INVENE-
RVNT . PVERVM . CVM . MARIA | ADORAVE-
RVNT . ET . OBTVLE | RVNT . MVNERA .
AVRVM | THVS. ET . MIRRA | MAT . II .



FIG. 5. THE BANQUET OF THE GODS
ATTRIBUTED TO BENVENUTO CELLINI

resented facing to the left where on the top of a low hill God appears in the flames of a burning bush. In the foreground at the left is a large serpent (Moses' rod transformed); at the right, Moses' boots, a dog, and a flock of sheep; in the background distant hills and buildings. In the exergue: DOMINVS . MOYSI . DE . RVBRO | LOQVITVR .
ET . IN . EGIPTVM | MITTIT . AD . PHARONEM |
EXOD . III. The Adoration of the Magi is the subject represented on the reverse. Advancing from the right the three Kings offer their gifts to the Christ Child, who is seated on the Virgin's knee. At the left is S. Joseph holding up a candle or torch in his left hand. At the extreme left are the ox and ass, and a manger inscribed at one end with the monogram of Hans Rein-

Above the inscription is the date MDXXXVIII.

Finally there remains to be mentioned the small portrait bust³ of Pope Benedict XIV (Prosper Lambertini, 1675-1740-1758) by an unknown Italian master about 1750. The Pope is represented wearing the calotte and a cope with orphreys richly ornamented with the Papal arms and figures of S. Peter and S. Paul, and fastened by a large morse. The bust is open in the back. The piece has been cast in the cire-perdue method, probably from a wax study for a larger protrait bust. In the Kaiser Friedrich Museum, Berlin⁴, there is a marble portrait head of Benedict XIV, probably by the same master. J. B.

³Bronze. Dark brown patina. H. 9 $\frac{1}{8}$ in.

¹Middle relief. Silver gilt. Diam. 2 $\frac{3}{8}$ in.

²L. Forrer: Biographical Dictionary of Medallists. London, 1912, V.

⁴W. Bode and H. v. Tschudi: Beschreibung der Bildwerke der Christlichen Epoche. Berlin, 1888, p. 79, No. 272, plate XVI.